

Evening Gowns of Spangled Splendor

BY SARA MARSHALL COOK

Dazzling Colors

PARIS is maintaining her reputation for simplicity in dress, despite all efforts to the contrary. There is something so attractively youthful about the simple dress that it is difficult to persuade the smart Parisienne to accept the more complicated and elaborate models.

However, the Paris dressmaker realizes that the continuance of these simple styles will be a detriment to her. It will be like killing the goose that laid the golden egg; so strenuous efforts will be made with the opening of the fall season to divert attention from the simple styles to more elaborate effects.

One of the first indications of the splendor of fall attire is the introduction of beaded and spangled robes. There is hardly a Paris dressmaker who is not emphasizing these styles in her autumn collection. The newest things of this kind are totally different from anything that has been heretofore shown. All kinds of new spangles and new cabuchons, as the odd shape beads are now called, are being used and the most marvelous colors have been developed for this purpose.

Like a Wonderful Piece of Tapestry

WHEN one recalls the old-fashioned beaded tunic in color which seemed to represent the height of ambition from a standpoint of front-row chorus taste, one is amazed at the contrast presented in the 1922 spangled robe. The novelty now appears in dull soft shades of gray, wonderful browns, dull burnished reds and sphinx.

Opalescent and iridescent effects are replaced by clair-de-lune and lophophore, the latter named from the iridescent shading of the crested pigeon. In consequence the new spangled robe looks like a wonderful piece of tapestry—work wrought with dull metal and burnished stones. The gelatine spangles as well as the beads are in the most wonderful shadings; thus a gown can be worked out in a variety of stitches and materials, all in one tone.

One no longer sees a robe entirely spangled nor one done entirely in cup-shape motifs. But there are squares, triangles, oblong, pointed, round, faceted and tube shapes in varying sizes, sewn according to intricately traced designs on nets of deep tone; thus making the background as well as the embroidery in one color.

Shapes and Forms For Every Taste

MANY of these beautiful robes have been especially executed for the Paris dressmakers after their own designs, and they come from the hands of the manufacturer almost a perfect dress with sleeves, décolletage, waistline, skirt fullness, length and shape dictated by the highest Paris fashion authorities.

There are shapes and forms to please every taste; tunics cut high in the neck in what is known as décolletage bateau and sleeveless; those with rounding or oval décolletage, without sleeves or with very short ones, if any. Other models having the straight-around décolletage with only tiny jeweled shoulder straps and bodice are cut off just below the curve of the bust.

Again the bodice takes the form of a bib at the front, the back and sides of the figure being left almost nude. In addition to the straight chemise form there are tunics in which the skirts are entirely complete; others in which that part known as the skirt is formed of a succession of festoons or fringes. Other models are long straight panels open at the sides.

The Styles of 1830 Leave Their Imprint

THE quantities of these beaded tunics that have been exported give evidence that all the big stores

in America are anticipating a large demand for them. One may expect, therefore, that the beaded tunic will be seen in town and hamlet as well as in the cities.

Although it appears impossible to overcome the liking for simple black silk frocks for daytime, the handsomest of evening dresses are being made from gorgeous materials in bright colors. The feeling of the 1830 period is very strong in model dresses for the evening.

There are any number of very full skirts, most of which are very long, some almost touching the floor. In the skirts of more slender outline some part of the frock is made to trail, for while the skirt when slender is long, it is considered desirable to give the effect of even greater length by trailing points and panels.

Upper row, from left—Dancing frock from Lanvin in shrimp pink satin with silver lace and large applique motifs of Nattier blue velvet. Martiat et Armand evening gown developed in salmon pink taffeta trimmed with silver lace and old blue velvet ribbon. Dress of green and rose changeable taffeta and black lace with a girdle of black jet. Callot gown of gold cloth having a yoke of gold tulle embroidered in gold bugles and a flower of black velvet. Below them—Two new collar treatments on velvet evening wraps, the one at the left, from Jenny, composed of alternating bands of fur and gold braid while that at the right has fur run through loops of velvet.

Much silver lace and velvet ribbon is used as trimming on satin and silk dresses.

Lanvin has just brought out some charming dance frocks in satins of the brightest shades, such as shrimp pink, and trims them most elaborately with metal laces and large applique motifs of Nattier blue velvet.

Lanvin Harks Back To Earlier Days

THE way in which she has applied the velvet trimming is most un-

usual. The bodice pointed far down in the front and ending at the normal waistline—a revival of a very oldtime style—is seen in ever so many of these Lanvin frocks.

Callot makes charming evening gowns entirely of cloth of gold, combining with it gold tulle and black velvet. These have the very long skirt, but are of much slimmer outline than the Lanvin frocks referred to above.

A representative collection of the new French evening dresses show-

ing both full and slender silhouette is shown on to-day's page.

The new evening capes are the loveliest ever, and the interesting point is that they are very long, frequently touching the floor. They are made of the richest materials, wonderfully combined.

Jenny has a great fancy for using a broad back panel of gorgeous brocade, to which are joined the front pieces made in a plain satin which she elaborately embroiders at the bottom in a pattern exactly matching that of the brocade. She

has lovely capes of this kind made in black and gold brocade joined to plain black satin on which the embroidery repeats exactly the pattern of the brocade. It is a fascinating idea and one of which only a clever Parisian dressmaker could conceive.

Trailing Evening Coats Of Rich Brocades

VERY gorgeous evening coats made of brocades, for instance, coral pink and silver, are broken into panels by insertions of silver lace, one edge of the lace being allowed to float free. Often there are

six or eight panels of this kind in the width of the cape. All of the silver lace heads one way, and the effect when worn is almost that of a half closed fan with the lace edging each rib of the frame.

Another wonderful panel effect in an evening wrap, also a creation of Jenny, is a black satin wrap with a broad white panel in the center of the lining. This, of course, is revealed only when the cape is thrown open or left to fall off the shoulders, as many of them are.

The favorite way of hitching on the new cape is by the use of big cable cord of metal or silk which encircles the base of a very narrow collar and ties around the shoulder after the fashion of the Spanish bull fighter. In fact, the craze for the cape is distinctly of Spanish origin; likewise the shawl.

Ornate Coiffeurs

H AIR always has been a subject of absorbing interest and its arrangement a matter of real importance. Poets would have been bereft of one of their best subjects had short hair for women become the fashion that it once threatened to be.

Viewed from the standpoint of the practical and the sensible, long hair hasn't a ghost of a chance against short tresses for women. But fortunately the beautiful and the individual usually win over the merely practical when it comes to a matter of the personal adornment of women, and the fact remains that many of those who hastily cut off their tresses have repented at their leisure.

Hair has played a great part in history and in romance and will doubtless continue to do so despite the advocates of short hair for all women of all ages.

The people of the Orient consider it a woman's chief beauty and sacred from public view. While beautiful women have not as yet reached the advanced stage where they are willing to part with their hair, many of them are making a compromise between short and long hair by adopting a style of hairdressing which gives a bobbed effect without actually resorting to the scissors.

A Bobbed Effect Composed of Curls

IT does not consist of the puffed effect at either side of the face, of which everybody has long since tired, but the hair is parted slightly to one side and arranged in soft rolls from the crown of the head to the nape of the neck so that the whole appearance is that of a cropped coiffure.

Bobbed effects from long hair with the soft one-side parting are the craze of the moment in Paris. For those who find this arrangement too difficult to be done at home the hairdressers have brought out bobbed transformations so that any woman who has long straight hair and does not like it, may appear at a moment's notice in bobbed curls.

There are two extremes in hairdressing at the moment. That is, the hair is worn very full and puffy about the face or exceedingly flat and drawn up to the crown of the head to reveal the ears in quite a shameless way, considering the fact that they have been so completely covered for years. The latter mode is extremely smart and likewise extremely trying. Only a very beautiful woman may adopt it with any certainty of success.

American Women Adopt Short, Fringy Curls

THE French woman of middle age wears her hair dressed very high and drawn away from the ears, thus giving a narrow effect to the head. This style is rather extreme for Americans, but is the latest fashion in Paris.

There is a strong tendency toward the Grecian in hairdressing. The hair is drawn in soft waves to the nape of the neck or to the crown of the head, which ever may make the most becoming line to the individual wearer, and there twisted into an exaggerated Psyche knot which is spread out across the head in fan shape. It is allowed to stand far off from the head. This, of course, is not appropriate for general daytime wear, but is unusual and effective for the evening or for any occasion where a hat is not required.

With most of the fashionable hairdressings little short, open curls are worn over the cheeks in front of the ears. French women always have shown a strong preference for these thin, fringy curls but more so at the present time than ever before, and this arrangement is now much affected in America. Regardless of how the hair is dressed a few ends are permitted to curl over the forehead or in front of the ears.

